

12-15-59

Indiana Artists

# WAYMAN ADAMS, N.A.

1883 — 1959



## Memorial Exhibition of Paintings

*December 6 — December 27*

1959

REFERENCE

**DO NOT CIRCULATE**

THE JOHN HERRON ART MUSEUM

INDIANAPOLIS, INDIANA

Emeline Fairbanks Mem. Library

# WAYMAN ADAMS

1883 — 1959

The boyhood years of Wayman Adams were not unlike those of many others who achieved eminence in their chosen fields: humble family surroundings, early indications of a particular talent, and determination to follow through with the work he desired most to do.

He was born on a farm six miles from Muncie, Indiana, September 23, 1883. His father, Nelson Perry Adams, was a stock-raiser who specialized in draft horses for breeding purposes and for sale, and whose own interest in drawing and painting must have been an encouragement to the lad. Probably the first original "works of art" Wayman saw were the likenesses of horses which his father painted, some of which adorned the sliding doors of the barns. When he was about twelve years old the family moved into the town of Muncie where his father undertook to support the family by teaching art and selling his own paintings — chiefly pictures of animals and farm scenes.

In this environment Wayman developed rapidly. Canvas, brushes and paint were readily available; his father's sympathetic attitude was encouraging; and the public's admiration of his extraordinary talent fired his ambition. He became known as the "boy artist of Muncie," and a market for his pictures gradually developed. His first exhibition, a joint display of his father's canvases at Silverburg's drug store, established him as a professional. Animal subjects were his specialty and apparently his masterpiece of that period was a portrait of a cow, *Gypsy Girl III*, which was acclaimed in a front-page newspaper article as a sensational achievement.

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## COVER ILLUSTRATION

*Wayman Adams painting a group portrait of T. C. Steele,  
Otto Stark, J. Ottis Adams, and William Forsyth*

The unique photograph reproduced on the cover of this catalogue records Wayman Adams in the act of painting "The Art Jury" perhaps his best-known work and on view in this exhibition. The four painters, especially notable for the development of art in Indiana, were humorously called "The Big Four" in their time. Here they are seen posing in the galleries of the John Herron Art Museum. This work is not only one of the best-known works by Adams but it is a priceless document of the history of Indiana art.

In the fall of 1904, when he was twenty-one years old, he enrolled in the art school of the John Herron Art Institute, Indianapolis, where he attended day classes and evening school for four years. Here he came to know other talented young men and women, receive sound instruction under competent teachers, and met the challenge of a more discriminating public. His technical development was rapid and his remarkable facility in handling brushes and paint was admired by his fellow students and instructors.

It was during those years that Wayman turned seriously to portrait painting. While yet a student in the art school he obtained many commissions that not only enabled him to pay his tuition and lodging but launched him onto the road to fame. Two of his portraits of this period (1908) are being shown in this memorial exhibition.

In 1910 he accompanied William M. Chase and other art students to Italy, and in 1912 made a similar trip with Robert Henri to Spain. He had already established a studio in Indianapolis in the old DeSota Building, where he held his first major exhibition in 1911. For the next twenty years or so his studio on the second floor of the Indiana Savings and Trust Company building received many prominent sitters and admirers and saw the execution of some of his finest portraits — several of which are included in the current exhibition. In 1914 he was one of the local artists selected to make paintings and murals for the children's ward (Burdshall Wing) of the City Hospital, Indianapolis. For this he painted from life separate canvases of children of foreign extraction. Youthful sitters always delighted him and he portrayed them with sympathy and understanding.

In 1918 he married Margaret Graham Boroughs, of Austin, Texas, and their son Wayman, Jr., better known as Snig, became one of the painter's favorite youthful models.

While a resident of Indianapolis, Wayman Adams sent paintings to major exhibitions in the East and gained a reputation far beyond the boundaries of his native state. The first of many top awards he received on his work in national shows was the Thomas R. Proctor prize at the National Academy of Design, New York, in 1914. The canvas was *Alexander Ernestinoff*, now owned by the John Herron Art Institute and one of his outstanding portraits. Prizes and honors, commissions and sales, followed in rapid succession.

Established now as one of the leading portrait painters in America, Adams decided to move to New York where he had been spending a part of each year as his reputation grew. His new home in the Sherwood

Studio contained a large painting room, two stories high, where sitters, famous and less-famous, posed before his easel, surrounded by canvases and such accessories as one customarily finds in artists' studios. The list of his portrait commissions and exhibition canvases is too long to include in this introductory biography. Presidents and statesmen, industrialists and artists, children and women took their turns in sitting before his easel and in having the experience of being scrutinized by those penetrating but kindly eyes of the painter — an experience made memorable by watching the dexterity and rapidity of the brushes striking the canvas.

Adams did not spend all his time in New York. Commissions took him to all parts of America. He returned to Indiana almost yearly to paint. He visited the southern states and Mexico. He bought a farm near Elizabethtown, New York, converted the barns into studios and conducted a summer art school. "The Mill," in that delightful section of the Adirondacks, attracted students from all parts of the country, ~~until its destruction by fire.~~

In recent years Wayman and Margaret Adams made their home in Austin, Texas, and there the painter died on the seventh of April of this year.

Two characteristics seem to stand out most clearly when one thinks about Wayman Adams and his work: a modest, lovable man and a brilliant virtuoso. Everyone who met him felt the warmth of his personality and the forthrightness of his character. No one failed to admire, to marvel at the magic of his paint-loaded brush.

In presenting this exhibition of a selection of his Indiana canvases, the Art Association of Indianapolis is expressing its admiration of the man and the high estimation our people have for one of the most notable of Indiana's native sons.

WILBUR D. PEAT



# CATALOGUE

1. Portrait of Eva Heuzer 1907-08  
Lent by Dr. and Mrs. Leonidas F. Smith
2. Robert Ferriday 1908  
Lent by Mr. and Mrs. Robert Ferriday
3. Katharine H. Ferriday 1908  
Lent by Mr. and Mrs. Kurt F. Pantzer
4. Frank C. Ball 1913  
Lent by Mr. and Mrs. A. C. Bracken
5. Rosemary Ball 1913  
Lent by Mr. and Mrs. A. C. Bracken
6. Mrs. Leonidas F. Smith ca. 1913  
Lent by Dr. and Mrs. Leonidas F. Smith
7. Teaching School 1914  
Lent by Mr. and Mrs. John Nixon
8. Alexander Ernestinoff 1914  
John Herron Art Museum
9. Mrs. Albert E. Metzger 1915  
John Herron Art Museum
10. Charles Dennis 1915  
John Herron Art Museum
11. Gertrude, Henry and James Peirce 1915  
Lent by Mr. and Mrs. Henry J. Peirce
12. The Dancer 1915  
Lent by DePauw University
13. Henry D. Peirce ca. 1915  
John Herron Art Museum
14. Booth Tarkington 1916  
Lent by The Booth Tarkington Civic Theatre
15. The Organ Grinder ca. 1916  
Lent by Mr. and Mrs. Otto N. Frenzel
16. John Tarkington ca. 1918  
Lent by Mr. and Mrs. Samuel R. Harrell
17. Mrs. Daniel Stewart ca. 1918  
Lent by Mrs. John M. Haines
18. Dr. Leonidas F. Smith ca. 1918  
Lent by Dr. and Mrs. Leonidas F. Smith
19. Little Blue Girl 1919  
Lent by Mr. and Mrs. John O. Mahrdr
20. Col. Robert H. Tyndall 1919  
Lent by Mrs. Robert H. Tyndall
21. Susan E. H. Perkins 1919  
Lent by The Women's Department Club, Indianapolis
22. Robert Underwood Johnson ca. 1920  
Lent by Mrs. Wayman Adams

23. Bally-hoo ca. 1920  
Lent by Mr. and Mrs. James F. Wiechman
24. General Charles Noble ca. 1920  
Lent by Mr. and Mrs. John Nixon
25. Theodore C. Steele ca. 1920  
Lent by Indiana University
26. Self Portrait ca. 1920  
Lent by DePauw University
27. Little Girl with a Doll ca. 1920  
Lent by Dr. Jane Ketcham
28. New Orleans Market ca. 1920  
Lent by Shortridge High School
29. The Art Jury 1921  
John Herron Art Museum
30. Josiah Kirby Lilly 1922  
Lent by Mr. and Mrs. Eli Lilly
31. Evelyn Lilly 1923  
Lent by Mr. and Mrs. Eli Lilly
32. Poland China Hogs 1925  
Lent by Mr. and Mrs. John Nixon
33. Hogs' Heads and Crock ca. 1925  
John Herron Art Museum
34. John E. Bundy ca. 1925  
Lent by Mr. and Mrs. John Nixon
35. John P. Frenzel 1926  
Lent by The Merchants National Bank & Trust Co.
36. Fredonia Allen 1927  
Lent by Tudor Hall School
37. Snig Adams 1929  
Lent by Mr. and Mrs. John O. Mahrdt
38. Mexican Joe ca. 1930  
Lent by Mr. and Mrs. James F. Wiechman
39. Señor José Luna ca. 1930  
Lent by Shortridge High School
40. Girl Holding a Vase ca. 1930  
Lent by Shortridge High School
41. George C. Calvert ca. 1935  
Lent by Mr. and Mrs. John O. Mahrdt
42. L. A. Pittinger 1937  
Lent by Ball State Teachers College
43. Frank Elliott Ball 1937  
Lent by Mr. and Mrs. A. M. Bracken
44. William Lowe Bryan ca. 1938  
Lent by Indiana University
45. Thomas C. Werbe 1939  
Lent by Mr. and Mrs. Thomas C. Werbe

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|-----|--|----------|
| 46. | Mrs. T. Chandler Werbe                     | 1939     |
|     | Lent by Mr. and Mrs. Thomas C. Werbe       |          |
| 47. | Self Portrait with Military Hat            | ca. 1940 |
|     | Lent by Mrs. T. Chandler Werbe             |          |
| 48. | The Mexican                                | ca. 1940 |
|     | Lent by Indiana University                 |          |
| 49. | Big Boy                                    | ca. 1940 |
|     | Lent by Dr. and Mrs. Leonidas F. Smith     |          |
| 50. | Still Life with Pumpkins                   | ca. 1940 |
|     | Lent by Dr. and Mrs. Leonidas F. Smith     |          |
| 51. | Frank and Marilyn Ball                     | 1944     |
|     | Lent by Mr. and Mrs. Edmund Ball           |          |
| 52. | Dr. Willis D. Gatch                        | 1950     |
|     | Lent by Mr. and Mrs. Robert S. Ashby       |          |
| 53. | Dr. Jean S. Milner                         | 1951     |
|     | Lent by The Second Presbyterian Church     |          |
| 54. | Lady in Blue with Baby                     | 1952     |
|     | Lent by Marion C. Gruelle                  |          |
| 55. | Anton Scherrer                             | 1956     |
|     | Lent by The Hoosier Salon Art Galleries    |          |
| 56. | Elmer W. Stout                             | 1958     |
|     | Lent by The Indianapolis Power & Light Co. |          |
| 57. | Little Miss Barbara                        | 1959     |
|     | Lent by The Hoosier Salon Art Galleries    |          |

#### *SKETCHES AND WATERCOLORS*

- |     |  |
|-----|--|
| 58. | Spanish Ladies (sketch)                |
|     | Lent by Mr. and Mrs. James F. Wiechman |
| 59. | Antique Shop (sketch)                  |
|     | Lent by Mr. and Mrs. James F. Wiechman |
| 60. | High Cost of Living (sketch)           |
|     | Lent by Mr. and Mrs. John Nixon        |
| 61. | Bull Fight (sketch)                    |
|     | Lent by Mr. and Mrs. John Nixon        |
| 62. | Spanish Scene (sketch)                 |
|     | Lent by Shortridge High School         |
| 63. | New Orleans Nurse and Child (sketch)   |
|     | Lent by Shortridge High School         |
| 64. | Little Girl with Doll (sketch)         |
|     | Lent by Dr. and Mrs. Leonidas F. Smith |
| 65. | Two Little Girls on Steps (sketch)     |
|     | Lent by Dr. and Mrs. Leonidas F. Smith |
| 66. | New Orleans Doorway (watercolor)       |
|     | Lent by Dr. and Mrs. Leonidas F. Smith |
| 67. | Mexican with Guitar (watercolor)       |
|     | Lent by Dr. and Mrs. Leonidas F. Smith |



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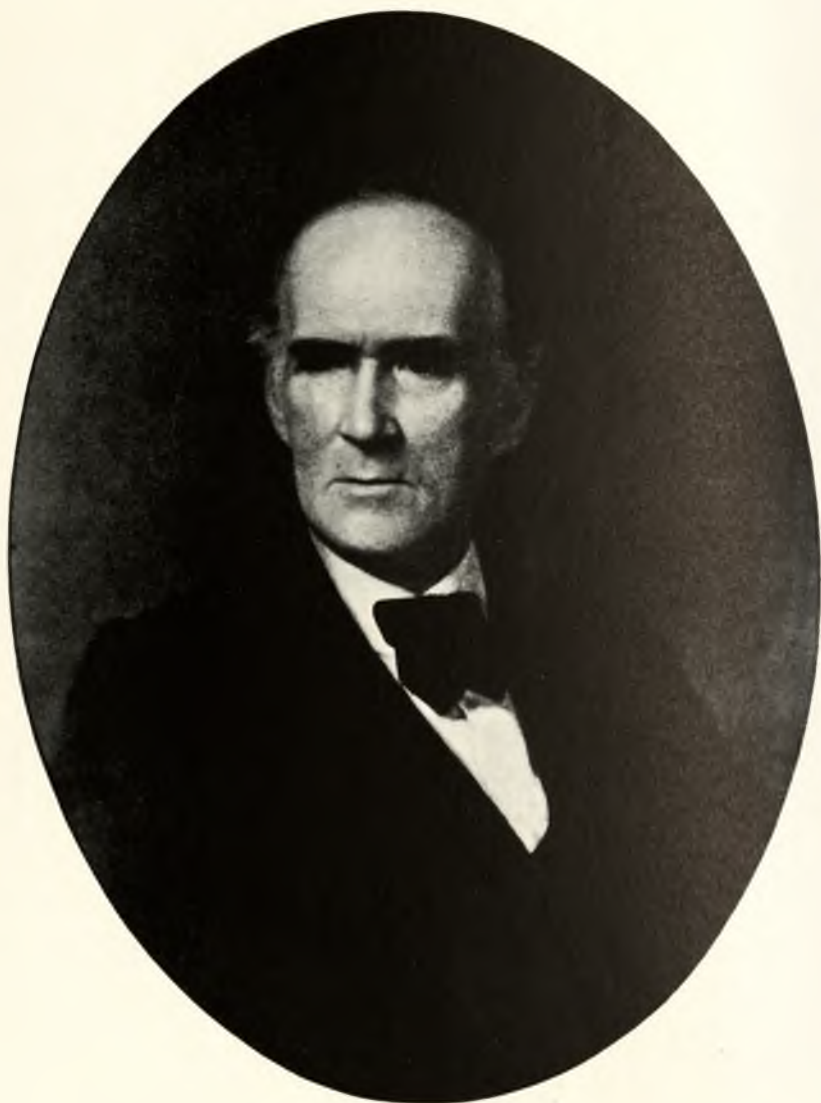
# JACOB COX

EARLY INDIANAPOLIS ARTIST

REFERENCE  
DO NOT CIRCULATE

JOHN HERRON ART MUSEUM





JACOB COX

Painted by W. R. Freeman, 1880

*Owned by Cyril C. Spades*

# PAINTINGS BY JACOB COX

A Retrospective Exhibition of  
Work by an Early Indianapolis Artist

NOVEMBER 8 TO 30, 1941

**Emeline Fairbanks Mem. Library**

JOHN HERRON ART MUSEUM  
INDIANAPOLIS, INDIANA

# THE HISTORY OF THE



BY J. H. M. 1854



## IN RETROSPECT

Just one hundred years ago, Jacob Cox, age thirty-one, a tinner by profession, took a decisive step toward an art career. He had a card printed in the *Indiana State Sentinel* on December 30, 1841, announcing himself as a portrait painter and asking the citizens of Indianapolis to visit his studio. He had been in town eight years and had painted several landscapes, "fancy" pictures, and portraits in his spare time, a number of which were gotten together and hung in the committee room of the State House when the advertisement appeared. This was his first public exhibition. The catalogue has not come down to us but it probably included some of the pictures in the current retrospective exhibit.

Early writers inform us that Cox did not entirely abandon the copper and tinware trade when he took this important step. The proximity of his studio to his place of business (the former over the store of Morris and Brother on the south side of Washington street between Meridian and Illinois) made it easy for him to carry on two dissimilar occupations. The fact that his brother Charles was senior partner of the company may have made it easier for him to divide his time in this way. Advertisements and exhibitions of his art work, as well as his genial personality and active participation in the civic and social life of the town, increased his popularity and prestige to such an extent that he soon eclipsed the other painters who were here at that time.

His first attempt to widen his field of activity and broaden his own outlook on art matters was made in the fall of 1842 when he went to Cincinnati in company with a fellow artist, John G. Dunn. Here he opened a studio with this erratic friend, painted portraits, and probably learned a great deal about his new profession, both commercially and technically. Some of the portraits he made there still exist, and one cannot help but be surprised by their high quality. This sojourn lasted about five months, and in the spring of 1843 he was back in Indianapolis again, participating in a sale of paintings with the young artist, Thomas Worthington Whittredge, at Wiley's Auction Room.

From this time on his reputation grew with editorials and reviews appearing in the newspapers praising his work. The first important editorial was in the *Indiana Daily State Sentinel* on December 16, 1843.

It was direct and sincere: "Reader, have you visited Mr. Cox's Painting Gallery? If not, take the first opportunity to do so; and if you are wise, whether married or single, have your portrait painted. . . ." The next, a more urgent plea, appeared in the Indiana State Journal on May 18, 1844:

. . . When we say of this gentleman that he is an Indianian, who, but recently, and still, struggled and struggles as a mechanic, in the intervals of time devoted to his art, for the means to support a rising family, we have urged a very strong point in his favor. When, however, we add, what is true in every sense, that, with the most limited advantages, he has few rivals as a portrait and animal painter in the country, and that every picture which appears on his canvas is an improvement in execution or design, we have arrayed for him just and strong claims to the patronage of his noble art in Indiana. . . . Let us foster our own genius, if we would enhance our reputation as a commonwealth. The meanest justice done to Cox would soon send his name, on the wings of the press, from the capital to every quarter of the State and, perchance, enable him to reap a harvest sufficient for travel and improvement with the aid of masters and models—which, in truth, are all the helps he requires to place him in the very front rank of his profession. . . .

This kind of championing continued. On Christmas day, 1852, another earnest statement appeared in the Weekly State Journal, with this blunt and caustic view expressed: "Our town has always claimed to be the Athens of the State, but it would puzzle us badly to 'show the documents'. The only painter we ever had that was worth patronage gets so little by his art that he'd starve if he was nothing but a painter."

Another argument advanced by the press in favor of patronizing the artist was the attractiveness of his studio. "Mr. Cox's studio is a more pleasing and a more accessible place of resort than many that cost a quarter . . ." wrote the editor of the Daily Journal on January 22, 1855; and he added in the next month: "Mr. Cox has managed by great industry to accumulate a large number of landscapes and sketches which are better worth a visit than any panorama ever presented." The editor mentioned among other pictures in the studio the group portrait of the children of Mr. John Spann which is being shown in our present exhibition.

The gradual increase in portrait commissions and the expansion of exhibition possibilities in the growing town enabled Cox to leave the tin shop in the early fifties and give over all his time to painting. The Weekly Indiana State Sentinel of October 23, 1852, mentioned this in quoting an article by Peter Fishe Reed: "His last original production . . . shows the artist to be a genius, and one of the first of our Western artists. . . . You may be glad to know that he has resigned his tin pans and sheet iron for sheets of canvas, and cold chisels for warm pencils. . . ." The establishment of the American Art Union, the holding of exhibitions at the State Fair, and the opening of Lieber's Art Emporium were the chief factors in this development. By this time his portraits were not only increasing in number but they included so many prominent people that we must conclude that he continued to hold a leading position over the other resident and itinerant painters of Indianapolis. More popular than his portraits, however (if we can judge by early reports) were his landscapes and "fancy" pictures which found ready buyers—the latter including a variety of figure subjects taken entirely or in part from reproductions of paintings by other artists.

Undoubtedly the establishment of the Indianapolis Art Society, modeled after the American Art Union, was responsible in a large measure for Jacob Cox's next move, because soon after the drawing or raffle early in February of 1860, he was reported as being in New York. According to family tradition he was most successful in obtaining commissions there to paint the socially prominent, and he amassed a considerable fortune, but there seems to be nothing to substantiate this either in early newspaper accounts or recorded portraits in New York city. It seems to be well established, however, that he enrolled in the school of the National Academy of Design and studied from the antique—an unusual thing for an artist of his age to do, particularly since he had already reached maturity and gained recognition in his work.

Whatever he may have done in New York, we may be sure that the brief visit was crowded with activities both fascinating and profitable to this earnest, kindly painter from Indiana. By 1861 he was again home with his family, and in a new studio in the Ray Building above the H. A. Fletcher Store, on the north side of Washington street between Meridian and Illinois. A year later he bought an attractive site on North Pennsylvania street, in what is now the nine hundred block, and built the house where he lived the remainder of his life. In the sixties and



seventies his popularity continued to soar. He had many portrait commissions, but preferring to paint landscapes, he took every opportunity to sketch in the beech groves which surrounded the town, and along the banks of Fall Creek. According to one of the newspaper reporters, he made Fall Creek "as classic to the art lovers of the city as Irving did the hills and valleys of the Hudson."

The dull times following the panic of 1873 seriously affected the artist's sales but the local press, which continued to keep a watchful eye on him, related that "the patriarch of Indianapolis art" was amusing himself and keeping off the blues by painting little landscapes and figure pieces. By April of 1875, however, the newspaper optimistically reported: "Portrait painting is looking up, and Jacob Cox, the veteran, has several on hand". Two years later a reporter made the rounds of the studios, wrote brief sketches about Dewey Bates, John Love, Lotta Guffin, and T. C. Steele, and then discussed Cox, "oldest and foremost among them". One statement he made is especially pertinent. He said that Cox was "as much an Indianapolis 'institution' as the Circle Park, and for a full generation maintained alone all the repute our city could claim in an aesthetic way". We must not overlook the fact that there were ten or twelve professional artists in Indianapolis at that time.

In addition to serving as workshops and display rooms, Jacob Cox's different studios were popular gathering places for artists and their friends. They must have been attractive havens, too, for aspiring art students who needed financial, as well as technical, assistance. Cox did not have the qualifications of a successful teacher but he gave many young men and women the rudiments of the painters' craft, and kept them buoyed up through discouraging periods. Among those he helped and partially taught were William Miller, the miniature painter, Joseph O. Eaton, John Niemeyer, and William M. Chase. Young Chase was placed by his father under the tutelage of Barton S. Hays when the family moved to Indianapolis in 1868, but Cox's influence must have been more lasting because in later years Chase referred to him as his "father in art".

In the middle eighties the portrait work of Jacob Cox gradually stopped. Younger and more vigorous painters arrived in the city, among them the young Indiana men who were returning from their studies in Paris and Munich. The last portrait by him that can be dated accurately is that of John Coburn, painted in 1883, which is included in the present

exhibition. He continued to paint his favorite landscape themes, however, and was invited to send his work to the local exhibitions which were becoming annual events after the establishment of the Art Association of Indianapolis in 1883. In 1890 he moved his easel, pictures, and studio effects from the rooms in the Talbott and New Block to a studio that he had built to the south of his home on North Pennsylvania street. He painted for a few months longer and then he was forced to give up his work on account of failing eyesight. He died a year later (January 2, 1892) following a short illness.

Jacob Cox's pictures have certain unmistakable qualities which command attention today as they did in the past. They are honest, direct, and sympathetic studies of people or places that he knew and liked. He did not possess the ease of painting or the suave manipulation of brushes that his better known American contemporaries displayed in their work. He did not have their schooling or their opportunities to study closely the great works of earlier masters. He seems to have painted from his heart, and, somehow, his unskilled hand admirably conveyed what he felt and what he saw.

Although Indianapolis is tardy in giving him a retrospective exhibition, the Art Association hopes that this one, in the art museum, together with the data printed on these pages, will help to bring due honor to one of our most distinguished citizens.

WILBUR D. PEAT.

## CHRONOLOGICAL SUMMARY OF JACOB COX'S LIFE

- 1810 Born at Burlington, N. J., November 9; son of David Cox and Abigail Town Cox; eldest of ten children.
- 1820 Lived with his grandfather and aunt at Washington, Pa., after death of his parents.
- 1826 Bound to a tinner and served his apprenticeship.
- 1830 Went to Pittsburgh, Pa., to work.
- 1832 Married Nancy Baird at Pittsburgh. Left for Indianapolis by way of Cincinnati.
- 1833 Arrived at Indianapolis in January. Established a stove, tin-ware, and coppersmithing business with his brother Charles. A younger brother, David, became a journeyman in the firm later.
- 1840 Painted a political banner which was carried to the Tippecanoe Battle Ground in the campaign for William Henry Harrison.
- 1841 First advertisement of "J. Cox, Portrait Painter," appeared in the Indiana State Sentinel, December 30. Studio over Morris & Brother store, south side of Washington street between Meridian and Illinois. Trustee and Town Councilman for the Third Ward.
- 1842 Went to Cincinnati, about October, and opened a studio with John G. Dunn, and painted portraits.
- 1843 Returned to Indianapolis in the spring; sale of paintings at Wiley's Auction Room.
- 1852 Gave up work as a tinner, and devoted all his time to painting.
- 1853 Received second award at the Indiana State Fair.
- 1855 Changed his studio to Blake's Commercial Row, located in intersection between Washington street and Kentucky avenue.
- 1857 Painted a Temperance panorama with Henry Waugh.
- 1859 Exhibited his work with other local artists at Lieber's Art Emporium.
- 1860 Went to New York; painted portraits, and attended the school of the National Academy of Design.



- 1861 Returned to Indianapolis. Changed his studio to the Ray Building, north side of Washington street between Meridian and Illinois.
- 1869 Six portraits by him of Indiana governors acquired by the state.
- 1872 Changed his residence to North Pennsylvania street, and moved his studio to the Talbott and New Block on the east side of Pennsylvania street, north of Court.
- 1892 Died at his Indianapolis home on January 2.

Children of Jacob and Nancy Baird Cox: William (married Frances Mayhew), Frances Anne (Mrs. T. H. S. Peck), Emma Jane (Mrs. Jerome G. Whitcomb), James (died in childhood), Albert Grandison (married Anne Underhill), Julia Mary (Mrs. Albert S. White), Hester Ann (Mrs. M. H. Spades).

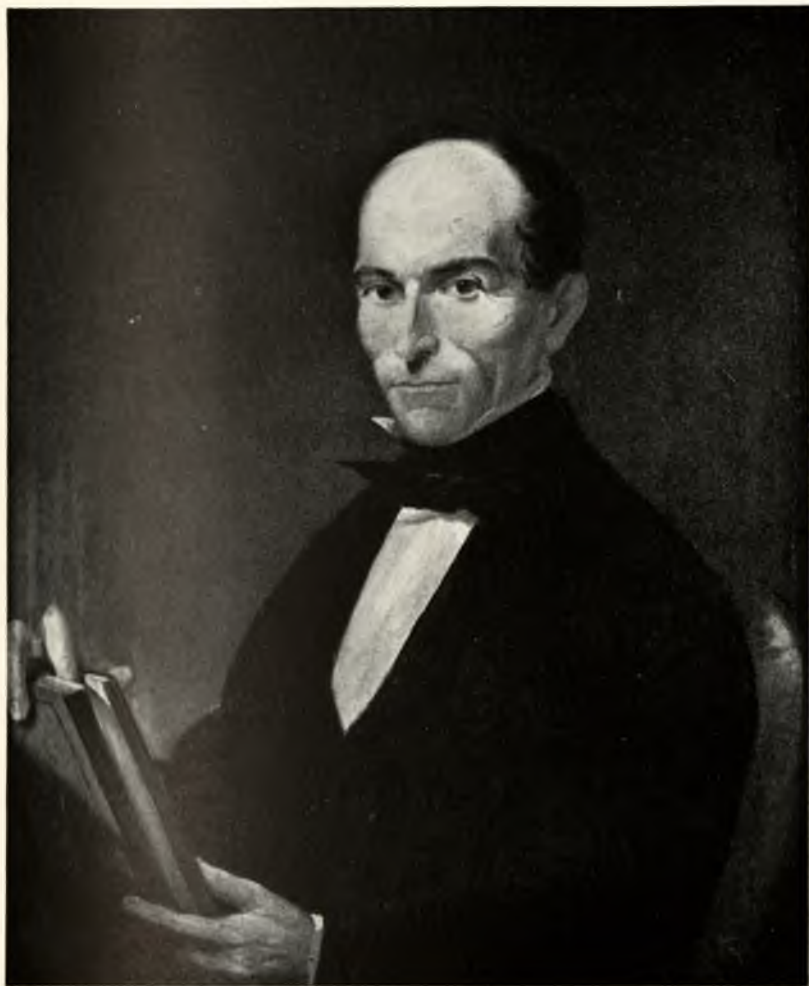
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# CATALOGUE

## PORTRAITS

1. CHARLES G. McLEAN (1787-1860)  
Painted about 1855  
Oil on canvas  
Height 30, width 25 inches  
*Owned by the Art Association of Indianapolis*
2. ALEXANDER W. RUSSELL (1796-1852)  
Painted about 1850  
Oil on canvas  
Height 30, width 25 inches  
*Lent by Mrs. Henry R. Bliss, Indianapolis*
3. GEORGE MURRAY LOCKERBIE (1771-1856)  
Painted about 1850  
Oil on canvas  
Height 30, width 25 inches  
*Lent by Mrs. William H. Tefft, Indianapolis*
4. ELIZABETH POWELL LUPTON (1794-1878)  
Painted about 1850  
Oil on canvas  
Height 27, width 22 inches  
*Lent by Mrs. Hugh Carpenter, Indianapolis*
5. JESSE FLETCHER (1862-1909)  
Painted about 1864  
Oil on canvas  
Height 20, width 16 inches  
*Lent by Mrs. Jesse Fletcher, Indianapolis*



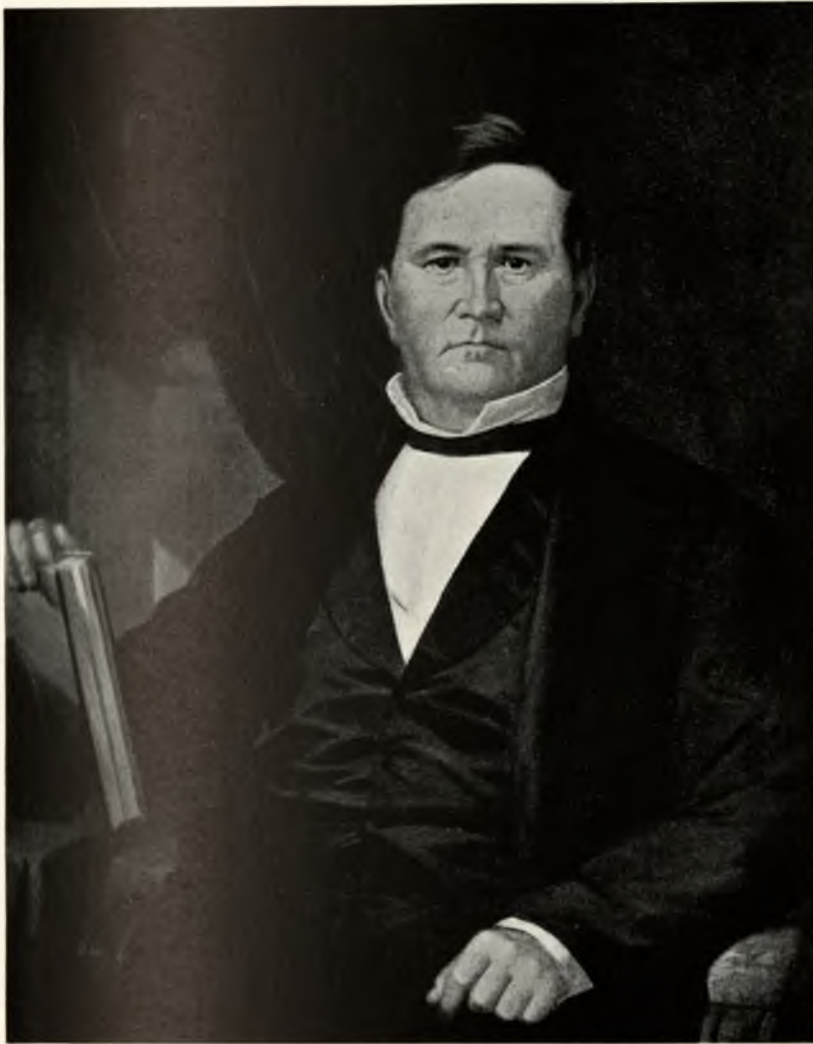
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ALEXANDER W. RUSSELL

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6. MARY ISABELLE GRIFFITH (1830-1860)  
Painted about 1855  
Oil on canvas  
Height 30, width 25 inches  
*Lent by Mrs. John L. Goldthwaite, Indianapolis*
7. SAMUEL MERRILL (1792-1855)  
Painted about 1845  
Oil on canvas  
Height 27, width 22 inches  
*Lent by Miss Ellen Graydon, Indianapolis*
8. MARIA KIPP FLETCHER (1817-1841)  
Painted about 1840  
Oil on canvas  
Height 24, width 20 inches  
*Lent by Mrs. Marea Fletcher Hare, Indianapolis*
9. OTTO HARLEY HASSELMAN (1847-1906)  
Painted in 1853  
Pastel on paper  
Height 16, width 13 inches  
*Lent by Miss Anna Hasselman, Indianapolis*
10. JOHN COBURN (1825-1908)  
Painted in 1883  
Oil on canvas  
Height 27, width 22 inches  
*Lent by Mrs. Anne B. Hobbs, Pasadena, California*



No. 11

DAVID WALLACE

11. DAVID WALLACE (1799-1859)

Painted in 1842

Oil on canvas

Height 36, width 30 inches

*Lent by the State of Indiana*

12. SPOFFORD E. TYLER (1813-1902)

Painted about 1840

Oil on canvas

Height 22½, width 17 inches

*Lent by Mrs. Arthur E. Krick, Indianapolis*

13. KATE KENTZEL TYLER (1833-1922)

Painted about 1855-1860

Oil on canvas

Height 25, width 20 inches

*Lent by Mrs. Arthur E. Krick, Indianapolis*

14. WILLIAM M. BLAKE (1832-1896)

Painted about 1860

Oil on canvas

Height 36, width 30 inches

*Lent by Mrs. Stewart H. Kurtz, Indianapolis*

15. WILLIAM CONNER (1776-1855)

Painted about 1855

Oil on canvas

Height 30, width 25 inches

*Lent by Mr. Eli Lilly, Indianapolis*



No. 13

KATE KENTZEL TYLER



16. JOHN L. SPANN (1791-1863)

Painted about 1851-1855

Oil on canvas

Height 27, width 22 inches

*Lent by Mrs. J. Raymond Lynn, Indianapolis*

17. DAVID MACY (1810-1892)

Painted about 1860

Oil on canvas

Height 27, width 22 inches

*Lent by Mrs. Macy W. Malott, Indianapolis*

18. GEORGE CLOUD McOUAT (1821-1871)

Painted about 1860

Oil on canvas

Height 30, width 25 inches

*Lent by Mrs. Carlos Recker, Indianapolis*

19. ALMUS E. VINTON (1821-1870)

Painted about 1852

Oil on canvas

Height 36, width 30 inches

*Lent by Mr. Frank S. Ruddell, Indianapolis*

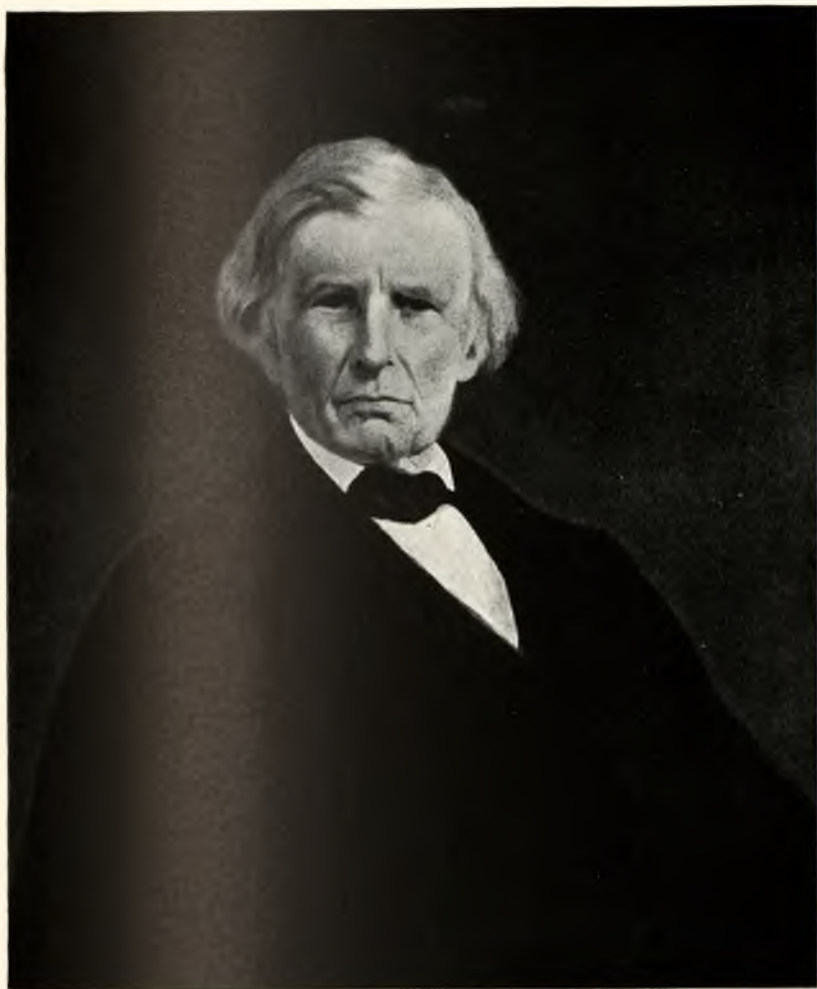
20. THOMAS H. SPANN, JOHN M. SPANN, ELIZA  
LAKE SPANN

Painted in 1855

Oil on canvas

Height 50, width 38 inches

*Lent by Miss Anna H. Spann, Indianapolis*



No. 15

WILLIAM CONNER

21. WILLIAM SULLIVAN (1803-1886)

Painted in 1835

Oil on cardboard

Height  $8\frac{1}{4}$ , width  $7\frac{1}{2}$  inches

*Lent by Mr. William George Sullivan, Indianapolis*

22. FLORINDA GIBSON TOMLINSON (1819-1867)

Painted in 1867

Oil on canvas

Height 24, width 20 inches

*Lent by Mr. William George Sullivan, Indianapolis*

23. MARGARET VANCE (NOBLE) MORRIS (1803-1860)

Painted in 1856

Oil on canvas

Height 33, width 27 inches

*Lent by Mrs. Ferris Taylor, Indianapolis*

24. ACHSA MCCOLLOUGH

Painted about 1870

Oil on canvas

Height 30, width 25 inches

*Owned by the Art Association of Indianapolis*

*Gift of Mr. George W. Childs*

#### LANDSCAPES AND FRUIT PIECES

25. BROOK IN SUMMER

Oil on canvas

Height 30, width 50 inches

*Owned by the Art Association of Indianapolis*

*Gift of Mrs. John R. Wilson*



No. 20

THOMAS H., JOHN M., AND ELIZA LAKE SPANN



26. SHERMAN'S MEADOW (vicinity of Nineteenth street and Capitol avenue)

Oil on canvas

Height 24, width 36 inches

*Lent by Mrs. Chester Bradford, Indianapolis*

27. SUMMER LANDSCAPE

Oil on canvas

Height 50, width 32 inches

*Lent by Mrs. Jesse Fletcher, Indianapolis*

28. HOME OF JAMES BLAKE (Capitol Avenue and North Street)

Painted about 1850

Oil on canvas

Height 27, width 36 inches

*Lent by Mrs. William J. Henshaw, Indianapolis*

29. POGUE'S RUN, THE SWIMMING HOLE  
(site of the Union Station)

Painted about 1840

Oil on canvas

Height 24, width 18 inches

*Lent by Indiana State Library, Indianapolis*

30. FALL CREEK (near present site of St. Vincent's Hospital)

Oil on canvas

Height 18, width 26 inches

*Lent by Mr. J. Hart Laird, Indianapolis*



No. 23

MARGARET VANCE (NOBLE) MORRIS

31. WHITE RIVER (near present site of Riverside Park)

Oil on canvas

Height 40, width 20 inches

*Lent by Mrs. Lewis Weisenburger, Indianapolis*

32. GIRL STEALING FRUIT

Oil on canvas

Height 42, width 36 inches

*Lent by the Estate of Dr. Sollis Runnells, Indianapolis*

33. FRUIT PIECE

Pastel on paper

Height 15, width 15 inches

*Lent by Mr. J. Hart Laird, Indianapolis*



No. 28

HOME OF JAMES BLAKE





No. 29

POGUE'S RUN; THE SWIMMING HOLE



No. 32

GIRL STEALING FRUIT

## KNOWN PAINTINGS BY JACOB COX

### INDIANAPOLIS COLLECTIONS

- Portrait of Frank Allen; Landscape. Owned by Dr. H. R. Frank Allen.
- Portrait of Achsa McCollough (catalogue no. 24); Portrait of Charles G. McLean (catalogue no. 1); Brook in Summer (catalogue no. 25); Sherman's Meadow; Fruit Still Life; Madonna and Child. Owned by the Art Association of Indianapolis.
- Portrait of Maria Stilz. Owned by Mrs. Frances Barrows.
- Portrait of Alexander W. Russell (catalogue no. 2); Portrait of James Hooker. Owned by Mrs. Henry R. Bliss.
- Sherman's Meadow (catalogue no. 26). Owned by Mrs. Chester Bradford.
- Portrait of George Murray Lockerbie (catalogue no. 3). Owned by Mrs. William H. Tefft.
- Portrait of Ovid Butler. Owned by Butler University.
- Portrait of Elizabeth Powell Lupton (catalogue no. 4). Owned by Mrs. Hugh Carpenter.
- Portrait of Ebenezer Dumont; Portrait of Julia Dumont. Owned by Dumont Caldwell.
- Portrait of Romaine Braden. Owned by the Children's Museum.
- Portrait of Jesse Fletcher (catalogue no. 5); Summer Landscape (catalogue no. 27). Owned by Mrs. Jesse Fletcher.
- Two Gypsy Girls. Owned by Mrs. Edwin H. Forry.
- Portrait of Mary Isabelle Griffith (catalogue no. 6). Owned by Mrs. John L. Goldthwaite.
- Portrait of Samuel Merrill (catalogue no. 7). Owned by Miss Ellen Graydon.
- Portrait of Maria Kipp Fletcher (catalogue no. 8). Owned by Mrs. Marea F. Hare.
- Two portraits of Otto Harley Hasselman (one, catalogue no. 9). Owned by Miss Anna Hasselman.
- Portrait of Lewis Hasselman; Lewis W. Hasselman. Owned by Victor Hasselman.
- James Blake, Home of (catalogue no. 28). Owned by Mrs. William J. Henshaw.
- Landscape. Owned by Mrs. Benjamin D. Hitz.
- Portrait of Frederick Smith; Portrait of Justin Smith Nowland. Owned by Indiana Historical Society.

Pogue's Run, The Swimming Hole (catalogue no. 29). Owned by Indiana State Library.

Portrait of David Wallace (catalogue no. 11); Portrait of James B. Ray; Portrait of Noah Noble; Portrait of Samuel Bigger; Portrait of Joseph A. Wright; Portrait of Henry S. Lane; Children of Oliver P. Morton; and Portrait of Samuel E. Perkins. Owned by the State of Indiana.

Portrait of John Bowman New; Portrait of Maria Chalfant New. Owned by Mrs. Elizabeth New Kennedy.

Mountain Lake; Rocky Coast Scene; Cows at a Stream; Landscape; and four small figure compositions. In home of Mrs. John W. Kern.

Two Sisters. Owned by Miss Lily Koehne.

Portrait of Charles Goepper. Owned by Fred C. Krauss.

Portrait of Spofford E. Tyler (catalogue no. 12); Portrait of Kate Kentzel Tyler (catalogue no. 13); Portrait of Frank Tyler. Owned by Mrs. Arthur E. Krick.

A Ravine. Owned by Fred S. Knodle.

Portrait of William M. Blake (catalogue no. 14); Portrait of Mary Hoagland Blake. Owned by Mrs. Stewart Kurtz.

Fall Creek, near present site of St. Vincent's Hospital (catalogue no. 30); Fruit Piece (catalogue no. 33); and four figure compositions. Owned by J. Hart Laird.

Portraits of William F. and Arthur Landers; Portrait of Delilah Stone Landers. Owned by Mrs. William F. Landers.

Portrait of John B. Landers. Owned by Jackson K. Landers.

River Scene, Autumn. Owned by Mrs. Charles Latham.

Farm Scene. Owned by Harry C. Lee.

Portrait of William Conner (catalogue no. 15); Portrait of Elizabeth Chapman Conner. Owned by Eli Lilly.

Portrait of John L. Spann (catalogue no. 16); Portrait of Sophia Smith Spann. Owned by Mrs. J. Raymond Lynn.

Portrait of David Macy (catalogue no. 17). Owned by Mrs. Macy W. Malott.

Portrait of Elizabeth and Samuel Morrison; Portrait of Margaret, Alexander, and Charles Morrison. Owned by Mrs. J. T. Markey.

Portrait of Morris Morris; Portrait of Rachael Morris Morris. Owned by Donald S. Morris.

Portrait of Jackson Landers; Portrait of Georgianna Knox Landers. Owned by Mrs. Winfield Miller.



Portrait of Thomas Wildey. Owned by Odd Fellows Lodge.  
Girl Stealing Fruit (catalogue no. 32). Owned by the Dr. Sollis Runnells Estate.  
Portrait of Delos R. Peck and Herman L. Peck; Landscape. Owned by Herman L. Peck.  
Portrait of James B. Morrison. Owned by Mrs. Albert L. Rabb.  
The Letter. Owned by Mrs. Joseph E. Reagan.  
Portrait of Armin Recker; The Bridge. Owned by Carlos Recker.  
Portrait of George Cloud McOuat (catalogue no. 18). Owned by Mrs. Carlos Recker.  
Portrait of Anna Wilson Yandes. Owned by Miss Mary Y. Robinson.  
Portrait of Almus E. Vinton (catalogue no. 19). Owned by Frank S. Ruddell.  
Portrait of Rose E. Jones. Owned by Miss Josephine Sahn.  
Portrait of Charlotte Wright; Landscape. Owned by Mrs. A. M. Sayles.  
Portrait of Thomas H., John M., and Eliza Lake Spann (catalogue no. 20). Owned by Miss Anna H. Spann.  
Portrait of Joseph P. Pope; Portrait of Annie Mookler Pope. Owned by Miss Susan Stewart.  
Portrait of Alexander M. Stewart; Madonna and Child. Owned by James T. Stewart.  
Portrait of George A. Stilz. Owned by Mrs. George A. Stilz.  
Portrait of Oliver H. Smith; Portrait of Mary Brumfield Smith. Owned by the Hon. Reginald H. Sullivan.  
Portrait of Laetitia A. Smith. Owned by Miss Mary L. Sullivan.  
Portrait of William Sullivan (catalogue no. 21); Portrait of Florinda Gibson Tomlinson (catalogue no. 22); Portrait of William Sullivan; Portrait of Clarissa Tomlinson Sullivan; Portrait of George Robert Sullivan; Pine Tree and Hilly Landscape; two Figure Compositions; and Ideal Head. Owned by William George Sullivan.  
Flower Girls. Owned by Mrs. John S. Tarkington.  
Portrait of Margaret Vance (Noble) Morris (catalogue no. 23); Portrait of Kate May Noble. Owned by Mrs. Ferris Taylor.  
Portrait of William M. Taylor. Owned by William M. Taylor.  
Portrait of Mary Shepard Allen. Owned by Mrs. William M. Taylor.  
White River, near present site of Riverside Park (catalogue no. 31). Owned by Mrs. Lewis Weisenburger.

Portrait of Jerome G. and George E. Whitcomb; Portrait of Emma Cox Whitcomb; and Landscapes. Owned by Miss Eleanor Whitcomb.

Portrait of Ebenezer Dumont. Owned by A. Bartlett Williams.

St. Cecelia. Owned by Mrs. W. J. Mauzy.

English Scene. Owned by Mrs. J. J. Bright.

Portrait of Bishop George Upfold. Owned by St. Paul's Episcopal Church.

Portrait of John Douglass; two figure paintings. Owned by Merrill B. Barkley.

Landscape. Owned by Mrs. Oscar F. Frenzel.

Portrait of George Tomlinson; Portrait of Lucy Dawson Tomlinson; Portrait of Sally Tomlinson Wright; two landscapes; figure composition. Owned by Mrs. Everett F. McCoy.

Fall Creek. Owned by Mrs. E. B. Rinker.

Portrait of Mary Jeanette Voorhees. Owned by Mrs. Stovey M. Larkin.

Portrait of Henry English and Frank English. Owned by Miss Julia English.

Portrait of Susan Tompkins. Owned by Austsin H. Brown.

Portrait of John Henry Vajen; Portrait of Alice Fugate Vajen. Owned by Mrs. Vajen Collins.

Portrait of Dr. William E. Jeffries. Owned by Dr. Kenneth I. Jeffries.

#### OTHER COLLECTIONS

A River Farm. Owned by Indiana University, Bloomington, Ind.

Hay Wagon. Owned by Lafayette Art Association, Lafayette, Ind.

Landscape. Owned by Mrs. A. L. Wheeler, Mooresville, Ind.

Portrait of a young lady. Owned by Dr. James M. Smith, Nashville, Ind.

Portrait. Owned by Mrs. C. R. Castle, Union City, Ind.

Portrait of John Coburn (catalogue no. 10). Owned by Mrs. Anne B. Hobbs, Pasadena, Cal.

Portrait of Anna Jane Griffith. Owned by Miss Jean Whitehead, Alhambra, Cal.

Portrait of Conrad Baker. Owned by Mrs. H. L. Anderson, Jacksonville, Fla.

Portrait of James Blake; Portrait of Eliza Sproule Blake. Owned by Mrs. William Swift, Washington, D. C.

- Portrait of Frances Mary Baggs. Owned by Mrs. H. C. Darrell, Baltimore, Md.
- Portrait of Mrs. Winfield Miller. Owned by Howe S. Landers, Glen Ridge, N. J.
- Portrait of Humphrey Griffith; Portrait of Jane Stevenson Griffith. Owned by Mrs. Burchard Day, Westfield, N. J.
- Portrait of Morris Ross. Owned by Mrs. Howard Marmon, Pineola, S. C.
- Portraits of Frederick Baggs, Albert Hughlet Baggs, and Anna Woodburn Baggs; interior with figures. Owned by Fred Koehne, Sumpter, S. C.
- Portrait of Anna Jane Griffith. Owned by Laurence Whitehead, San Antonio, Texas.
- Portrait of Henry P. Coburn. Owned by Mrs. Allen M. Fletcher, Proctorville, Vt.
- Portrait of Mrs. Fenton Lawson and her daughter Carrie. Owned by Mrs. Fenton Lawson, Cincinnati, Ohio.
- Portrait of Mrs. Rufina Rink; four landscapes; three figure compositions. Owned by Cyril C. Spades, St. Augustine, Fla.
- Portrait of Julia Cox White; Figure painting. Owned by Arthur Cox White, Minneapolis, Minn.
- Portrait of Tom C. Peck; two figure paintings. Owned by the Tom C. Peck Estate, Arcadia, Cal.
- Portrait of Henry Cox; Portrait of Charles Cox; four landscapes; and four figure compositions. Owned by Henry G. Cox, Rockford, Ill.
- Several landscapes. Owned by Albert S. White, East Orange, N. J.

Emeline Fairbanks Mem. Library

*Cincinnati  
Museum Association*

Recd. Dec 1/24

Ack. Dec 2/24 JCB.

December 1, 1924.

Mr. John Creighton Ball,  
Bowersville, Ohio.

My dear Mr. Ball:-

Your letter of November 25th addressed to the Secretary of the Cincinnati Woman's Club, Miss Clara Newton, has been referred to us.

We believe that the painter you are seeking is Jacob Cox, born in Philadelphia, November 9, 1810, died 1892. ~~in~~ He and his brother Charles moved West in 1833 settling in Indianapolis, in a successful stove, tin ware and coppersmith business. In 1840, in the Harrison Campaign he made a successful campaign banner, and then turned to the pursuit of art as he had longed to do. In 1842 he spent five months in Cincinnati opening a studio with John Dunn and painting a number of portraits among them one of Miles Greenwood who was greatly interested in him. Later he was active in Indianapolis as a painter of both portraits and landscapes, - later, with Henry Waugh, of a panorama, - a teacher and patron of young artists and promoter of the Indianapolis Art Society, organized 1850 following the plan of the Cincinnati Art Union. Among his pupils was Joseph V. Eaton (1846, 47).

There is a rather full account of him in Art and Artists of Indiana (p.78) by Mary G. Burnet, published by the Century Co. 1921.

Hoping that this information will help you to identify the painter of your portrait, I remain

Very sincerely yours,

*Elizabeth R. Keeling* -  
Librarian



Artists (Ind)  
crutchfield

Community Affairs File

# william crutchfield

Vigo County Public Library

Sage of machine-wit

REFERENCE  
DO NOT CIRCULATE



*an exhibition of recent prints*

**december 3, 1972**

**thru**

**january 5, 1973**

William Crutchfield's work has a special magic. It is fresh, imaginative and perceptive and the facility for expressing these qualities with hilarious humor and formal vitality is rare in any language. Yet it is precisely this combination that Crutchfield achieves without exception in these forty-four fascinating prints executed during the past five years and now included in this exhibition.

Crutchfield's theme is technology which of course he approaches neither as scientist nor engineer. For Crutchfield is a poet — a poet of good-humored, in-offensive satire. His technological world is tranquil but it is also one of dislocation for he invents incongruous situations and fascinating absurdities which though often comically enigmatic are far more profound than one might realize at first glance. Indeed, Crutchfield shifts the scene back to an earlier moment in time as a way of psychologically coping with a world overloaded with automation. He re-interprets selected paraphernalia of the past and devises fantasies — both forms and situations — which are not entirely unfamiliar to us and which wistfully trigger-off nostalgic memories of a moment when man was in control of his own creations. Absurd though Crutchfield's technology may appear, **his machines are means rather than ends.** And while human forms are conspicuously absent from his compositions, human emotions remain in play, for many of Crutchfield's machines themselves display clearly identifiable "human" feelings. This is a laugh, but a serious one — a laugh with a message.

---

William Crutchfield has lived in Los Angeles, California since 1967. However, his birthplace was Indianapolis where in 1956 he received his BFA degree from the Herron School of Art. Upon graduation, he won the Mary Milliken Award for Travel in Europe. Later he attended Tulane University, New Orleans, where in 1960 he took his MFA. In the same year, Crutchfield won a

*"A lot of people have the idea things that are humorous are not deep. But that's not so. You can get many levels of meaning and be humorous, too."*

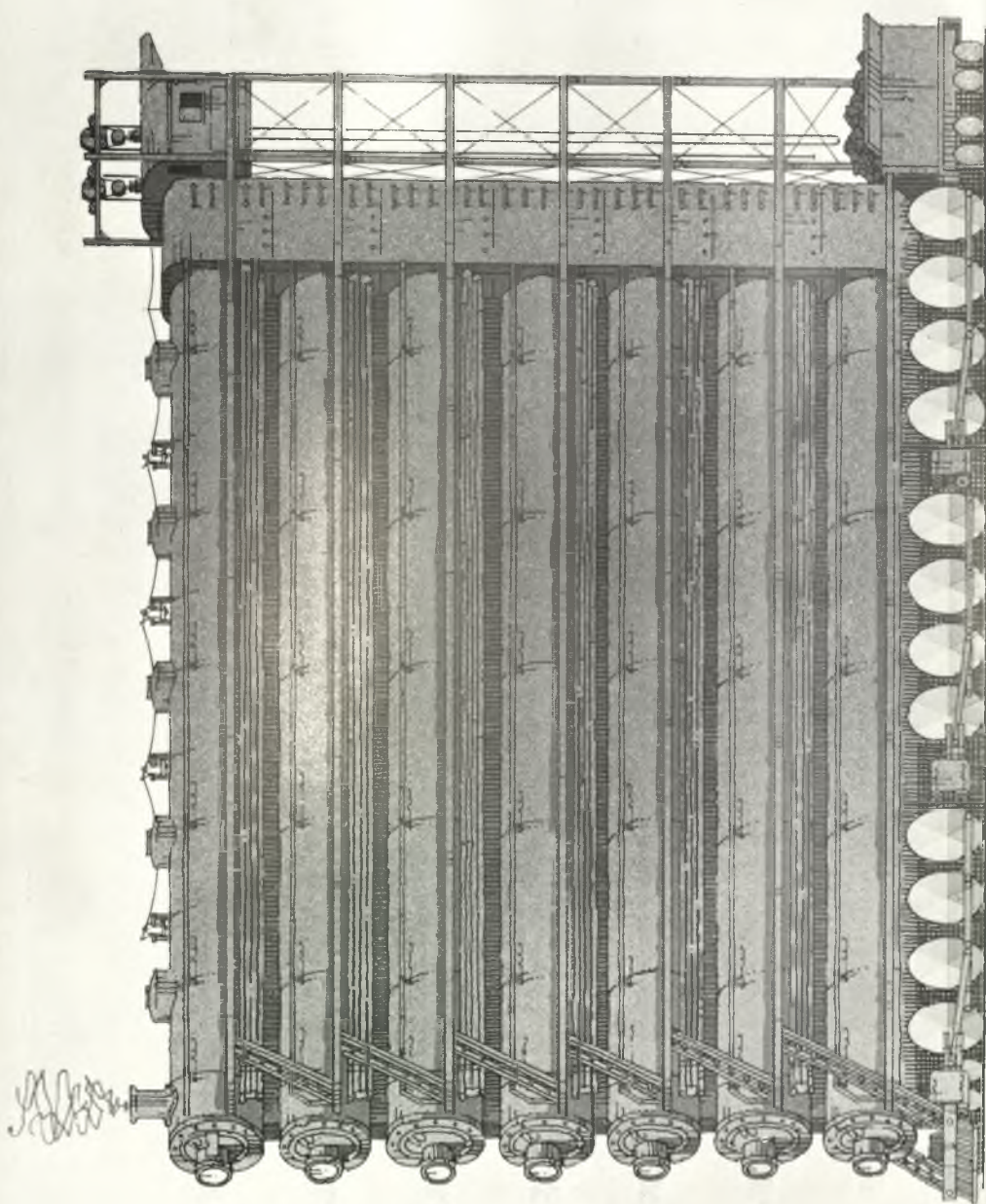


Fulbright Scholarship for study at the State Art Academy, Hamburg, Germany, and on his return to the United States, he served as instructor of drawing, painting and design at the Herron School of Art from 1962 to 1965, and as assistant professor and chairman of Foundation Studies at the Minneapolis School of Art from 1965 until he moved to Los Angeles in 1967. Since then, he has been guest lecturer at numerous art centers and in 1970 was Artist-in-Residence, Hanover, Germany. Crutchfield's distinguished career in art has included numerous group shows and one-man shows in the United States as well as in Europe. His works are represented in such public collections as the Museum of Modern Art, Los Angeles County Museum of Art, Leverett House (Harvard University), the Chicago Art Institute, the Philadelphia Museum of Art, the Library of Congress and many others.

Howard E. Wooden,  
Director

December, 1972







Artists (Incl.)

# Harry Davis

ago County Public Library

*recent paintings  
and drawings*

**December 2, 1973  
thru  
January 6, 1974**



Community Affairs File

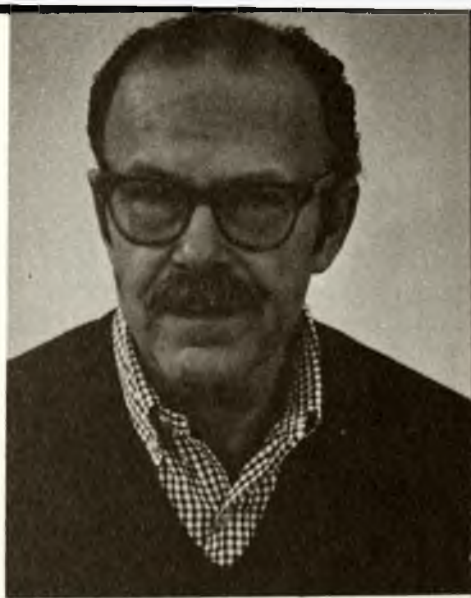


REFERENCE  
DO NOT CIRCULATE

Harry Davis has earned enviable distinction as a painter of realism. His subject renderings are entirely convincing in their precision and accuracy; form, scale, color and texture are undeniably exact in every detail. However, although it is the representational image in his work that catches our eye, it is actually what lies beyond that holds our attention and generates prolonged contemplation and long-lasting pleasure. In a very real sense, his works equip us to perceive aspects of our environment which more often than not are shut out from our scope of understanding by an almost never-ending barrage of distractingly blaring visual interferences that permeate our culture today. And if his works sometimes evoke a mood of nostalgia, it is not because he would prefer the past, for Davis looks to the past not as an anchor of security but rather as an open gateway to the present and future. Indeed his own attention is focused squarely on the 20th century scene and in particular the youth culture, urban renewal, the disappearance of architectural landmarks and the like.

For more than a decade, Harry Davis has experimented with a special technique—a technique which he originated, using spattered diluted ink or polymer acrylics distributed on paper or canvas by sponges to achieve an active ground. In developing his formal images, he applies the acrylic medium in short transparent and opaque strokes allowing the ground to show through as much as possible. And in so doing, he produces a dynamic and pointilist-like surface texture and at the same time strengthens the surface reality of the composition itself. Clear, bold forms emerge as if coalescing out of a myriad of small color dashes, and the powerful contrast of light and dark areas supplies movement and added strength to his compositions.

Harry Davis was born at Hillsboro, Indiana. As a young boy he demonstrated a marked talent for drawing and after graduating from high school he enrolled in private classes in portrait painting. In 1933 he became a full-time student at the John Herron Art School where



REFERENCE

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he received the BFA in 1938. In the same year he was awarded the cherished **Prix de Rome** in painting and spent the following two years studying in Italy. In 1941, he enlisted in the United States Army, serving as a combat-artist in Italy. With the close of the war in 1946, the John Herron Art School offered him a position on the teaching faculty. He is now Professor of Painting and Drawing at the Herron School of Indiana-Purdue University at Indianapolis. Davis is represented in numerous public and private collections throughout the United States and in Europe. He has held twenty one-man and two-man shows and has participated in well over 100 regional, national and international exhibitions, quite frequently winning first prizes and awards of Excellence and Distinction. This is Mr. Davis' first one-man show sponsored by the Sheldon Swope Art Gallery.

Howard E. Wooden  
Director

Terre Haute, Indiana  
December 1, 1973

Community Affairs File







Indianapolis Star May.  
5/21/72

Adams

Artists (Ind)

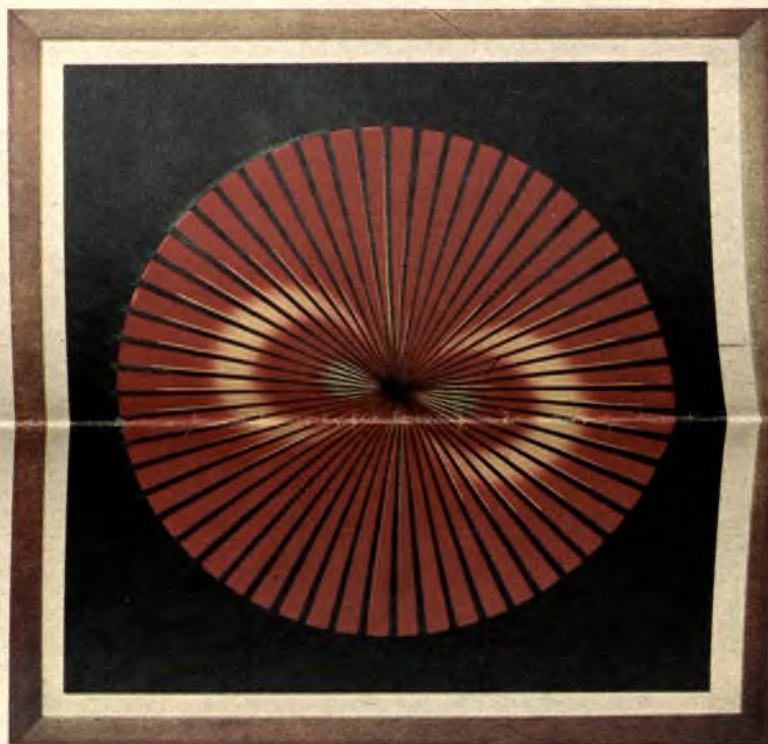
Vigo County Public Library

Community Affairs File



REFERENCE  
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**ED  
ADAMS**



Abstract designs are suggested  
by a shadow or by sun rays com-  
ing through piece of cut glass.

Gaily colored airbrush paint-  
ings are soothing to the art-  
ist; really "send" teen-agers.



# WASSON'S



A.



B.



C.

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## "Nautical But Nice" Shifts in Blue Denim

It's smooth sailing ahead in the nautical look, fashioned in machine washable No-Iron Kodol® polyester/cotton. Misses' sizes 10-20; women's 14½-24½; junior's 9-15.

5<sup>50</sup>

**A. Scoop Neck Zip Front Shift.** Novelty nautical motif on pockets.

**B. Nautical Look Shift.** Zip back. Contrast trim at neck and pockets.

**C. ¾ Button Front Styles.** Ric-rac trim. Sailboat motif on pockets.

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**Eastgate, Eagledale, Meadows Open Sunday 12 Noon to 5:30 P.M.**  
**Downtown Open Monday 9:30 A.M. to 5:30 P.M.**





# Hoosier Artist



**E**VEN A COMMERCIAL artist needs a change of pace. And a friend's question was the kickoff to a radically different art form for Ed Adams.

"Someone asked if my airbrush could do anything besides commercial illustrations," the white-haired artist says. His answer came in a series of gaily colored abstract designs that delight teen-agers.

Ideas for the unusual airbrush paintings are everywhere says Adams. A published illustration might trigger an abstract design in his mind. Or perhaps the thought will spring from sun shining through a piece of cut glass and breaking into a thousand rainbows. Again it may be odd shaped shadows tossed by the sun into his home studio north of Indianapolis.

Whatever the source, Adams retains a mental image of the design until he has a chance to jot notes and make a rough sketch. In each case he visualizes the finished painting in color, just as he does his commercial illustrations — even when doing them in black and white. "It helps get the proper perspective," he says.

The artist lays out the design on smooth white illustration board. When the drawing is complete, painting begins — one color, one section at a time. All other parts of the drawing are covered with a thin, transparent film — frisket paper. The design shows through and Adams uses a razor blade to remove each section of frisket as he's ready to apply color.

**T**HE AIRBRUSH is really a miniature spray gun. Fountain pen size, the brush can produce from a hair line to a 6-inch swath. "It takes an



Adams can control the airbrush (a miniature spray gun) through range of hair line to a 6-inch swath. All the artist's work is water color.

educated index finger to work with the airbrush," says Adams. "It has a triple action. You push down on the pedal (trigger) to start the air flowing, pull back on it to release a flow of paint — and keep moving all the time."

All of Adams' airbrush work is done with water colors. They come in cake form and are mixed with water just before use. A small cup-like reservoir on the brush holds the working solution.

From conception of an idea to a finished painting sometimes

takes a week but the artist admits he works on it only while he's in the mood. "I have no idea how many hours it takes," he says. "Frequently I get started at six in the morning. And I'm often still working at ten or eleven at night — that's one advantage of working at home."

But he ruefully confesses to a disadvantage. "I can't stay away from the TV when the Cincinnati Reds are playing."

At 62, Adams is putting the brakes on some of his commercial

work. He has been a commercial artist for nearly 44 years — 27 of them as his own boss. He was 18 when he became an apprentice in a city engraving shop, retouching photographs and learning mechanical art.

**"I WAS MAKING** about \$50 a week as a machine operator in a manufacturing plant when I had the chance for the apprenticeship," he recalls. "Apprentice pay was \$7 a week — but I wanted to be an artist."

During World War II, Adams worked in the art department at Allison Division of General Motors Corporation. At the war's close his moonlight art income was more than his paycheck so he broke away and opened shop for himself. Among his clients were Cummins Engine Company, RCA and Jenn-Air Corporation.

As clients seldom visited his downtown studio and Adams was weary of fighting traffic, two years ago he made another change. He moved the studio into his ranch type home near Carmel.

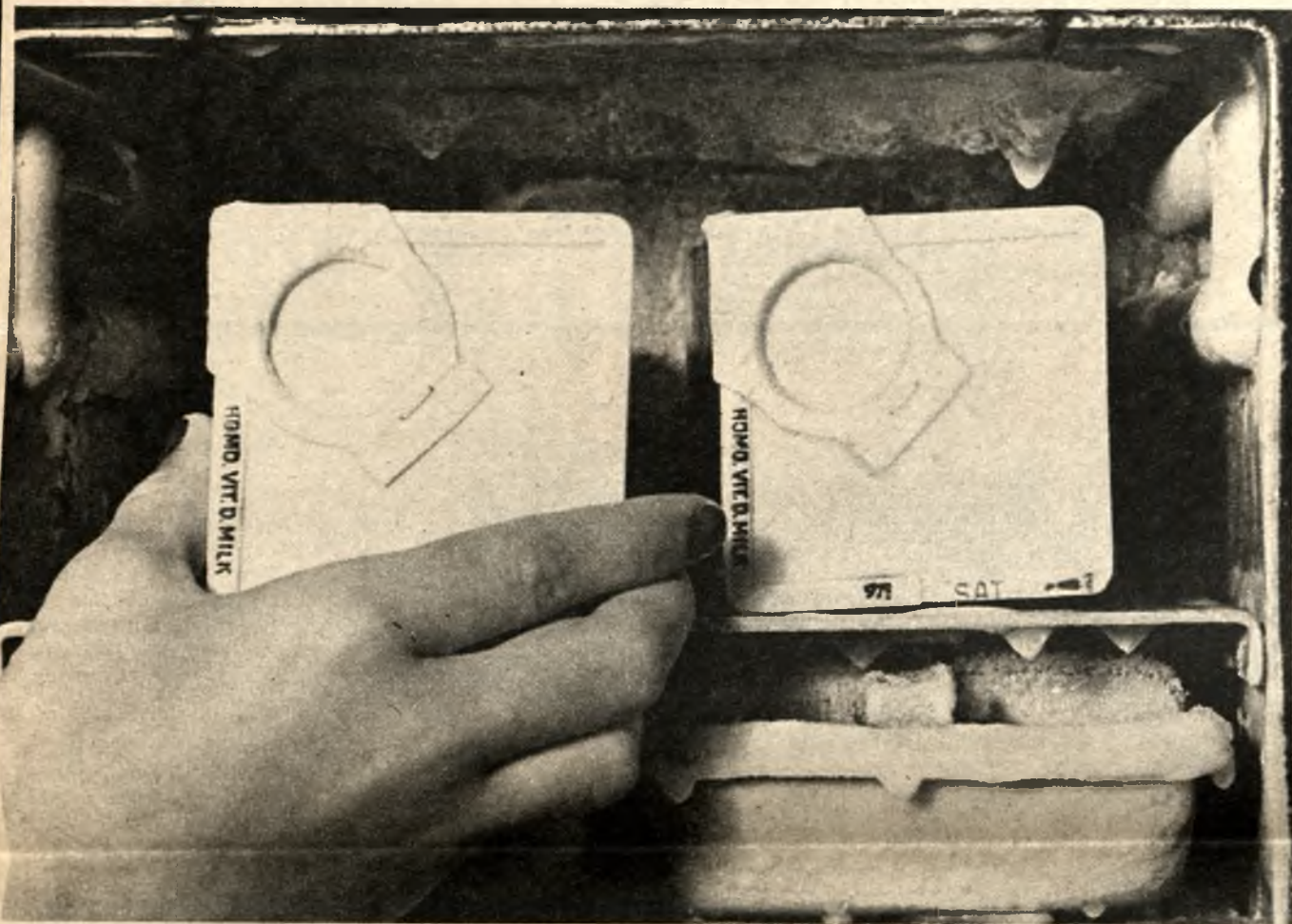
Adams has turned down a number of opportunities to teach. "I just didn't have the time," he admits. But the desire to teach is being expressed in textbook form. Last year he published a book on projection drawing and has all the art work and most of the writing completed for a massive volume — *The Art of Product Engineering Illustration* which he will publish this year.

But writing takes a backseat when Adams gets the urge to do an abstract painting. "I find they have a quite soothing effect," he says.

★ ★ ★ ★ ★



# PICNIC HINTS



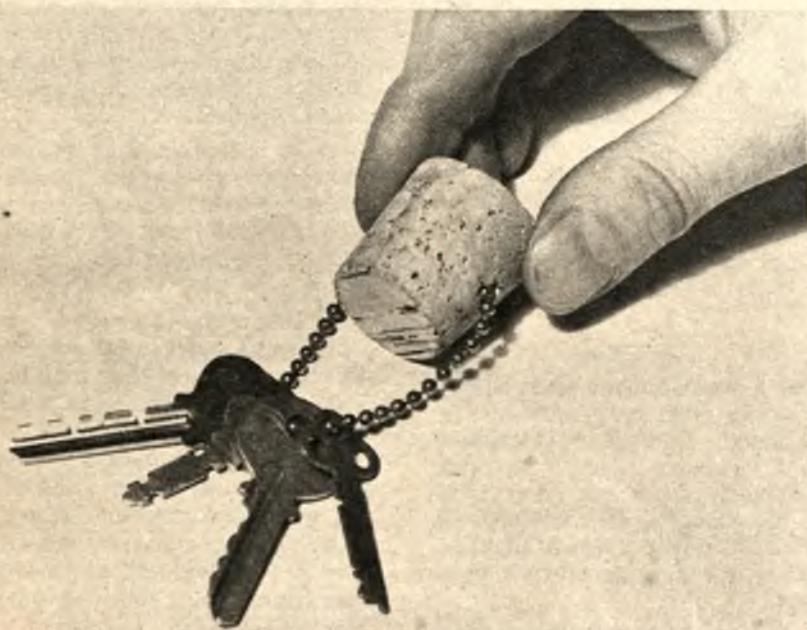
Coolant for picnics is made by freezing water in milk cartons. The top is double-sealed with tape and the ice is left in the carton. When it melts it provides fresh drinking water.

**G**IVEN SUNNY weather, cheerful company and a little foresight, a picnic is bound to be a surefire success. Foresight really begins at home. The same kind of household hints Mom adopts in the kitchen can be useful results in a park or shady roadstop.

Take, for example, those old empty pill jars that clutter up the medicine cabinet. They can be boiled and served up anew as leak-proof containers for catsup or mayonnaise. Or, take those empty milk cartons. They can be rinsed out, filled with water, double-sealed and put into the freezer. The packages make excellent non-drip coolers for picnic foods and beverages. After melting, they're an excellent source of fresh drinking water. Thumbtacks are good insurance against gusts of wind, and empty egg crates can prevent squashed tomatoes.

What it all adds up to is the fact that careful planning can help a picnicker enjoy nature despite the annoyances nature usually provides.

★ ★ ★ ★ ★



When boating or fishing, take this simple precaution against losing your keys overboard. A large cork strung on the keychain will keep a few keys afloat.



Save a few egg cartons. When it comes picnic time, foods such as soft fruit, tomatoes and hard-boiled eggs can go in cartons for easy, crushproof carrying.



artist (2nd)

Community Affairs File

# The Sheldon Swope Art Gallery

TERRE HAUTE, INDIANA

presents

## *A Retrospective Exhibition*

of

## *Paintings*

by

## *Theodore Clement Steele*

1847 - 1926

October 11 through November 6, 1966

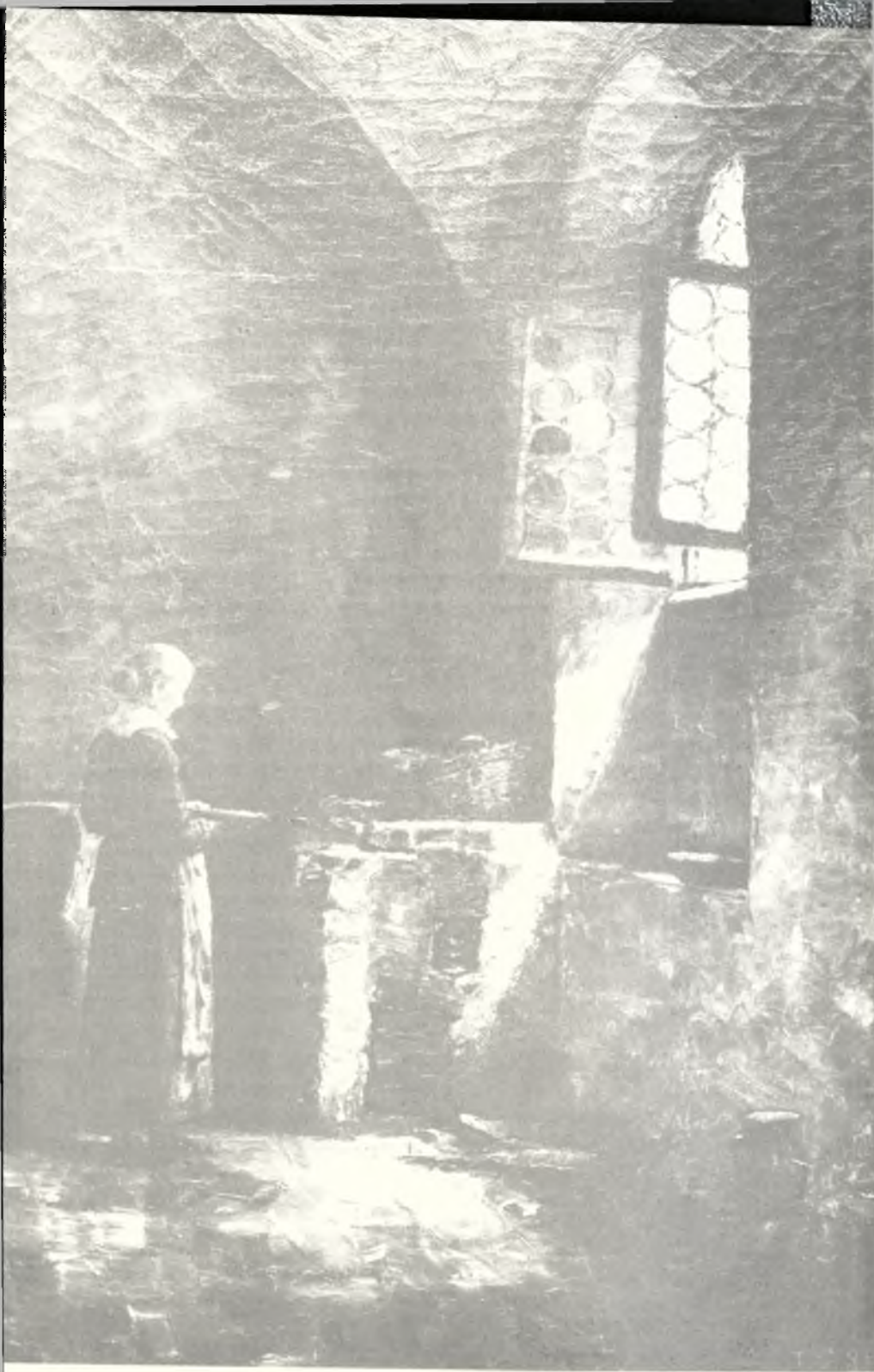


*Little Girl from Munich — 1884*

(This is the fifth in a Sesquicentennial Series on Indiana Artists)

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VIGO COUNTY PUBLIC LIBRARY  
TERRE HAUTE, INDIANA



*Cloister Kitchen — 1883*

# THEODORE CLEMENT STEELE

1847 - 1926

T. C. Steele, born near Gosport, Indiana in 1847, was destined to become one of Indiana's most celebrated painters. His burning dedication coupled with a natural talent and formal training, both here and abroad, account for the deserving success which he experienced and the reputation which he has won in his native State.

In his youth, Steele worked as an itinerate portrait painter. The two portraits of William R. Canine and his wife Martha Jane Canine, which are included in this retrospective exhibiton, must certainly date from this early period. Both have much of the naive sincerity of primitives and reveal the unsure hand of an inexperienced but earnest and perceptive young artist at the outset of a career. Within the following few years however Steele apparently made rather remarkable progress for by 1873 he had established himself as a fashionable portraitist in Indianapolis. The 1880 portraits of Alexander S. Bryan and his wife Susan J. Farrow Bryan clearly indicate the comparative level of competency achieved.

However, Steele recognized the inadequacy of the early training which he had received at Greencastle, Cincinnati and Chicago in his youth. As a result, he closed his Indianapolis studio in 1880 and, with his family, travelled to Munich where for the ensuing five years he studied diligently at the Munich Royal Academy under several prominent German masters, especially the renowned Professor Ludwig von Loeffts, Director of the Academy.

From the standpoint both of the quality of his work and of his interest in experimentation, Steele's Munich period was perhaps his most productive. For many years the landscape theme had attracted him although he had rarely found time to engage in other than portraiture. Once in Munich, however, he apparently welcomed the opportunity for experimentation in this field and, under formal instruction, produced what would seem to be his most original pieces. Two of these, probably intended as preliminary studies for major paintings, are included in this exhibition. In each the mood is somewhat turbulent and the tones are somber, but the energetic brush strokes, the free use of thickly applied patches and dashes of pigment, and the general summary treatment clearly suggest the impressionist manner which, though indeed widespread in France, was still foreign to the prevailing academic teachings of the German Academies. The same impressionistic quality is found again in *Bringing Home the Cows*, painted at Schleisee in the Bavarian Alps in 1884.



Another group ranking among his finest pieces of the Munich period include two genre scenes — one, the charming *Little Girl of Munich*, 1884, and the other, the warmly inviting *Cloister Kitchen*, painted at the Mittenheim Cloister near Schleissheim, Bavaria in 1883. These are much in the tradition of the French 19th century realist, Gustave Courbet, and thus reach well beyond the more typical neo-classic teachings of the German academies at this time. The same is true of yet another group of Munich period paintings which include serious character studies. This group is well represented here by the portrait of the *Old Bavarian Peasant Woman*, painted in 1884. In passing, it should be mentioned that during the Munich period, one of Steele's works, *The Boatman*, was awarded the much coveted Munich Academy Silver Medal in 1884.

In 1885, Steele returned to America and settled in Indianapolis where once again, he turned his attention largely to landscape painting. And for the remainder of his long career, he zealously followed this pursuit, even though at the same time he continued to accept some commissions for still lifes and portraits. As a landscapist, he worked more and more within the impressionist tradition which by the 1890's had spread throughout most of Europe and over to America as well. Like the earlier French impressionists themselves, Steele became a *plein air* painter, taking his easel out into the countryside, regardless of weather or season, and painting directly from nature, in an effort to capture the fleeting moment. This approach marked a noteworthy departure from the routine of his Munich days when, in accord with the accepted conventions of the times, all works, regardless of theme, were entirely studio productions — that is, paintings from living models who posed in the artist's studio, appropriate backdrops being added subsequently by the artist.

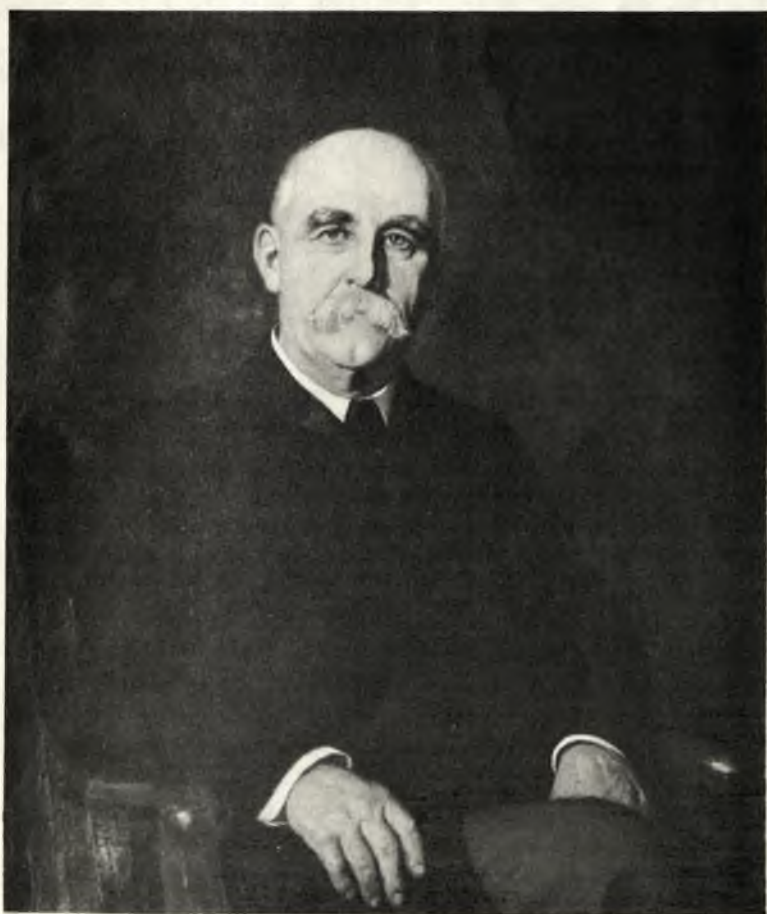
During the several decades following his return from Munich, Steele's passion for the natural setting led him to travel from Vermont to California and Oregon. Two areas in particular seem to have influenced him most significantly. One was Brookville, Indiana where he painted extensively in the years between 1896 and 1907. The other was Oregon where he spent considerable time in 1902 and 1903, and where he produced a number of shore views and harbor scenes.

It was in 1907 that Steele took residence in Brown County and it was there that he produced the works for which he is best known today. Brown County was "home" to Steele, for he regarded it as nature's own landscape studio. Except for short journeys to nearby sites, Steele continued to work at his Brown County studio until his death in 1926, recording on canvas his sensitive feeling for the beauty of a constantly changing but always colorful wilderness which surrounded him. Needless to say, the Brown County landscape theme became more than a little stereotyped in Steele's later years. Yet this trademark brought him fame,

an adoring audience and a host of artist-disciples. And in his footsteps there followed the so-called Brown County school, a colony of Indiana painters widely known for its devotion to the landscape theme in art.

In 1945, Steele's estate in Brown County was transferred to the Indiana Department of Conservation. His studios are still standing and today house the largest single collection of works from the brush of this prolific painter. It is a privilege during this sesquicentennial year for the Sheldon Swope Art Gallery to honor one of Indiana's most cherished sons through the vehicle of a retrospective exhibition of his paintings.

Howard E. Wooden  
Director



*Portrait of William Woods Parson — 1910*

## CATALOGUE

*Portrait of William R. Canine* — c. 1870

Lent by the Evansville Museum of Arts and Sciences, Evansville,  
Indiana

*Portrait of Martha Jane Ellis Canine* — c. 1870

Lent by the Evansville Museum of Arts and Sciences, Evansville,  
Indiana

*Portrait of Alexander Farrow* — c. 1875

Lent by the estate of Mrs. Elizabeth Nall, Greencastle, Indiana

*Portrait of Elizabeth N. Farrow* — c. 1875

Lent by the estate of Mrs. Elizabeth Nall, Greencastle, Indiana

*Portrait of Alexander S. Bryan* — 1880

Lent by the estate of Mrs. Elizabeth Nall, Greencastle, Indiana

*Portrait of Susan J. Farrow Bryan* — 1880

Lent by the estate of Mrs. Elizabeth Nall, Greencastle, Indiana

*Cloister Kitchen* — 1883

Lent by the Indiana Memorial Union, Indiana University,  
Bloomington

*Little Girl of Munich* — 1884

Lent by Mr. and Mrs. Henry Gray, Terre Haute, Indiana

*Bringing Home the Cows* — 1884

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Bavarian Peasant Woman* — 1884

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Bavarian Peasant Girl* — 1884

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Munich Landscape* — c. 1884

Lent by Indiana University, Bloomington, Indiana

*Munich Landscape* — 1884 (Charcoal Drawing)

Lent by Mrs. Joseph Hamilton Weinstein, Terre Haute, Indiana

*Melting Snow: Street Scene in Munich* — 1885

Lent by Mr. and Mrs. Henry Gray, Terre Haute, Indiana

*Landscape: The Clouds* — 1887

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Noon-Day* — 1894

Lent by the Seymour Public Library, Seymour, Indiana

*The Old Mill, Brookville* — c. 1897

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Brookville Landscape* — 1898

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Oregon Coast* — 1903

Lent by the T. C. Steele State Memorial, Belmont, Indiana



*Harbor View, Oregon* — c. 1903

Lent by Mrs. Joseph Hamilton Weinstein, Terre Haute, Indiana

*Indiana Landscape* — c. 1905

Lent by Dr. and Mrs. A. W. Cavins, Terre Haute, Indiana

*Portrait of William Woods Parson* — 1910

Lent by Indiana State University, Terre Haute, Indiana

*Brown County: View from the Studio* — 1910

Lent by Mrs. Joseph Hamilton Weinstein, Terre Haute, Indiana

*Brown County Landscape* — c. 1910

Lent by Mrs. Joseph Hamilton Weinstein, Terre Haute, Indiana

*Landscape in Nashville* — c. 1910

Lent by the Seymour Public Library, Seymour, Indiana

*Mrs. Sarah Fishback* — 1915

Lent by the Evansville Museum of Arts and Sciences, Evansville, Indiana

*Brown County: Snowscape* — c. 1915

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*Portrait of James Albert Woodburn* — 1916

Lent by the Indiana Memorial Union, Indiana University, Bloomington

*Autumn Landscape* — 1917

Lent by Mr. and Mrs. John T. Royse, Terre Haute, Indiana

*Soldiers and Sailors Monument on a Snowy Day* — 1918

Lent by the T. C. Steele State Memorial, Belmont, Indiana

*After the Storm* — 1919

Permanent collection, Sheldon Swope Art Gallery. Gift of Mrs. Spencer Ball

*Early Spring* — 1921

Permanent collection, Sheldon Swope Art Gallery  
Gift of Emeline Fairbanks Memorial Library

*Autumn Landscape* — 1921

Permanent collection, Sheldon Swope Art Gallery  
Gift of Emeline Fairbanks Memorial Library

*Still Life* — 1922

Lent by Mrs. Joseph Hamilton Weinstein, Terre Haute, Indiana

*Still Life with Flowers* — 1922

Lent by Mrs. Joseph Hamilton Weinstein, Terre Haute, Indiana

*House of the Singing Winds* — 1922

Lent by the Misses Hallie and Rula Tobey, Riley, Indiana

*Washer Woman in Brown County* — 1922

Lent by Dr. and Mrs. A. W. Cavins, Terre Haute, Indiana

*Autumn Landscape: Brown County* — 1923

Lent by Mr. and Mrs. Charles Stinson, Kankakee, Illinois





*Early Spring — 1921*